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thinking constantly of the effect on imagination any more than one is always thinking of the training of observation in studying natural sciences, or of reasoning in studying mathematics. The object is to learn all there is to be learned on each subject. But the selection and proportion of studies should be determined with a view to the training of both imagination and understanding. Even so, teachers are more important than curriculum. Students that have been intellectually quickened say that they are indebted to this or that professor oftener than they say that they owe all to particular studies. The man at the other end of the bench and not the book in his hand President Garfield rightly esteemed a liberal education at Williamstown.

Should you succeed in broadening, deepening and vitalizing education, so that the real and the ideal meet together, so that understanding and imagination kiss each other, following generations will be none the less practical and all the more happy and noble.

The second address was made by Rev. Huber Gray Buehler, Master in English at the Hotchkiss School, on

THE TRAINING OF THE IMAGINATION IN THE STUDY OF LITERATURE.

MR. HUBER GRAY BUEHLER: There is, of course, no call for a discussion in this presence of the question whether the study of literature lends itself to the training of the imagination. The poet is, confessedly, "of imagination all compact;" his imaginative endowment is shared by the novelist, the dramatist, the orator, and the historian: and the reader who, guided by the printed word, understands and follows the creations of these imaginative spirits, who rises to the height of their thought and feeling, and who participates in their soul-attitudes, must do so by means of his own imagination, which is thereby exercised and trained. The practical question before us is one of procedure. In our discussion we are concerned, not that we shall try to train the imagination through literature, but that our trying shall amount to something.

But before approaching this question of procedure, it may be well to remind ourselves that the activity of the imagination is not limited to the creation of images of things seen. We speak of "the eye of the imagination," or "the mind's eye," as if the faculty in question had to do only with objects of sight. The imagination certainly has an eye, as when blind Milton wrote :

" To confirm his words, out flew
Millions of flaming swords; . . . the sudden blaze
Far round illumined Hell."

The eye, from the nature of the case, is more likely to receive general and adequate cultivation than any other organ of sensation ; and therefore visual images, drawn by the imagination from the sense of sight, are the most likely to be sharp and vivid. But it must not be forgotten that if the imagination has an eye, it has also an ear, as when Tennyson says :

" The trumpet blared
At the barrier like a wild horn in a land
Of echoes, and a moment, and once more
The trumpet, and again : at which the storm
Of galloping hoofs bare on the ridge of spears
And riders front to front, until they closed
In conflict with the crash of shivering points,
And thunder."

It has also a tongue to taste with, as when Keats tells us that Prospero

"From the closet brought a heap
Of candied apple, quince, and plum, and gourd,
With jellies soother than the creamy curd,
And lucent syrups, tinct with cinnamon."

And it has a nose to smell with, as when Milton speaks of "the odorous breath of morn," and Shakespeare tells of "gloves as sweet as damask roses." Finally, imagination makes use of sensations of touch, as when Keats says that on St. Agnes' Eve

" The owl, for all his feathers, was a-cold."

Such products of the imagination, derived from the senses of hearing, taste, touch, and smell, do much to "deceive the burthen

of life." The person whose faculty for forming them is weak does not have his imagination normally developed. To imagine only those things that appeal to the sense of sight, is to "resemble a paralytic who has lost control over all his limbs but one." Therefore we should see to it that our pupils can recall the sound of a rivulet as easily as its appearance, and instantly call up, at the summons of imagination, the taste of its water, the touch of its mossy bank, and the odor of the flowers growing near. Only when the pupil can do this is he capable of enjoying literature to the utmost. Take, for example, the following lines from Lowell :

" We sit in the warm shade and feel right well
How the sap creeps up and the blossoms swell ;
We may shut our eyes, but we cannot help knowing
That skies are clear and grass is growing ;
The breeze comes whispering in our ear
That dandelions are blossoming near,
That maize has sprouted, that streams are flowing,
That the river is bluer than the sky,
That the robin is plastering his house hard by ;
And if the breeze kept the good news back,
For other couriers we should not lack ;
We could guess it all by yon heifer's lowing,—
And hark ! how clear bold chanticleer,
Warmed with the new wine of the year,
Tells all in his lusty crowing !

Touch, sound, sight, taste, are all there, and odor appears a few lines below, when the poet speaks of "the sulphurous rifts of passion and woe."

But I pass on to the question of procedure. How shall we train the imagination by means of literature? The subject naturally divides itself into a consideration (1) of the choice of material, and (2) of method. With regard to the choice of material, there is fortunately pretty general agreement. Publishers have put within reach of all schools an immense mass of literature that, by common consent, is well adapted to the needs of education. In selecting from this material, only two cautions seem worthy of our attention. The first is that the

literature chosen for study should not employ visual images only. School reading books should be full of sound and odor, taste and feeling, as well as of vision; so that when the pupil wakes to the new life which literature opens to him, he may exclaim, like Christopher Sly,

" I see, I hear, I speak ;
I smell sweet savours and I feel soft things."

The other caution to be observed in selecting literature to stir and feed the imagination of youth, is that care should be taken to choose pieces whose images—whether visual or not—are in some sense founded on and related to the reader's experience. An example of a different choice is found, I think, in the selection some years ago of the Fourth Canto of Byron's "Childe Harold" as a requirement for admission to one of our great colleges. The beauty and power of that bit of literature are unquestioned: but it consists of a series of poetical comments on objects that for the most part are familiar only to those who have traveled in Italy and read Italian literature; and the poet's imagination, playing with these far distant objects, requires for the interpretation of its images an experience outside the lives of most students. The images are not within the reach and comprehension of all men, but are intelligible only to a select few, who through travel and previous reading have received a special training for the enjoyment of the poem. Just as a person who has never seen a hill or mountain can scarcely imagine the charm to the eye and the excitement to the mind which Alpine scenery imparts, so the ordinary American boy can make little of "Childe Harold" until photographs or the stereopticon, supplemented by some cramming of history, have put him in possession of the materials with which Byron's imagination worked.

But when the question of selection has been answered the question of method remains. Supposing that the books for study have been wisely chosen, how shall we get hold of the pupil's imagination and make it follow the flight of the author's mind? With some pupils, perhaps, little method is called for. Give them the books to read, and their imagination will take care of itself.

Little pedagogical help is needed, for instance, by such boys as Barrie's Sentimental Tommy, or a little neighbor of mine, whose imagination is so audaciously active that he recently told his mother he had had "*such* a good time playing whist with God!" But not all children are thus gifted. With many the imagination is dull and sluggish, and needs to be stirred, aroused, stimulated, led. How shall we do this? How shall we make such pupils see with the author's eyes, hear with his ears, feel with his touch? The common danger is that reading only with the bodily eyes they will see only the printed words, not the ideas which they represent, and thus will walk through the galleries of the poet's mind, without stopping to see the pictures hung there. How shall we prevent this? I suggest two methods of procedure.

The first belongs to the early stages of literature work, and deals only with the visual imagination. It is to encourage, or, if you will, require pupils to express in art forms that which they are reading about. By expressing it in art forms I mean drawing it with crayon, colors, or pencil, modeling it in sand or clay, or making it with knife and hammer. The principle underlying this suggestion is that before mental images can be expressed with crayon, clay, or tools, they must become definite and clear. A boy can talk about what he sees dimly and vaguely; he can draw or model only what he sees clearly. Require him to express his vague image in tangible form, and he will discover its imperfections, and go back to his author with greater interest and wide open eyes. Working under this method, children who are reading "*Robinson Crusoe*" will perhaps make the famous island out of sand. At first it will be desolate and uninhabited, but when the shipwreck is reached, *Crusoe* will appear, perhaps, as a little tin figure. After building his hut and leading for a while his solitary life, he will be joined by Friday, and so on to the end of the island life. Boys reading the *Iliad* in English will construct Homeric weapons and draw Homeric scenes. In a New York school, children who are reading "*Hiawatha*," construct forest and wigwams in a corner of the schoolroom, which is reserved

for the purpose, and people these with the characters in the poem, to whom they nod in friendly recognition when they read aloud about them. In another school of my acquaintance, a class of girls who were beginning Milton's "Comus" were recently told to draw something they had read about in the lesson. Two girls sketched the "drear wood;" another chose one of Comus's transformed monsters; another caught the expression "Stygian darkness" and illustrated it with a drawing of the river Styx: another could picture nothing but Neptune's trident.

The other method of procedure belongs to all stages of the study of literature, and has to do with images of sound, touch, taste, and smell, as well as of sight. It is simply the method of judicious questioning. The aim of this questioning should be to lay bare the images in the pupil's mind, in order that if these be vague or incorrect, they may be made vivid and true. Sometimes the revelations are startling. The other day, in answer to the question, "What are ambrosial locks?" a pupil said, "sweet-smelling locks," whereupon another pupil remarked with disgust that for her part she hated hair oil! Regarding the kind of questions to be asked, the material is so multitudinous and varied that it is difficult to make definite suggestions; and perhaps this is not necessary. Mastery of the art of questioning may be taken for granted among successful teachers. Therefore I simply remark that experience has led us to adopt the plan of having some questions printed and put in the hands of pupils when the lesson is assigned. The advantage of this plan is that it stimulates mental activity while the lesson is preparing, gives the pupil time to think, brings him to the class room in a receptive mood, and, by relieving the recitation period of much questioning and waiting for answers, increases the opportunity for real instruction.

These two methods—expression in forms of art, and wise questioning—must be our main reliance in training dull imaginations through the study of literature. But before I close it may be worth while to say that we have found the stereopticon to be

a most useful auxiliary in the teaching of literature. Passing by the obvious and more common uses of the lantern, I mention two that bear directly on the education of the imaging power. The first is the employment of the stereopticon to furnish the student with the materials used by the author's imagination. Boys take a keen interest in Irving's "Alhambra" after they have heard an illustrated talk on the "Red Castle" itself; they grasp the incidents and characters of the "Lady of the Lake" much more firmly after they have viewed on the screen the scenery of the Scottish lakes; Addison's and Irving's papers on Westminster Abbey have for them meaning and beauty only after they have seen pictures of the famous church and its tombs; George Eliot's "Romola" gains immensely when the stereopticon has made Florence a real city to the mind of the boy.

The second way in which the lantern can be used in the training of the imagination is, after a class has read such literature as the Sir Roger de Coverley papers or "The Ancient Mariner," to throw on the screen Hugh Thomson's illustrations of the former, and Doré's illustrations of the latter, and then invite the class to compare their own imaginings, formed from the reading of the text, with those of the illustrators. Never yet have I found a class that did not infinitely prefer the word pictures of Addison and Coleridge, and criticise intelligently the interpretations by Doré and Thomson.

Such are a few suggestions on a vast subject. In conclusion let it be said that our success in arousing interest in literature, and love for it, will be commensurate with our success in arousing the imagination of our pupils. Great authors dwell with an absorbed and controlling enthusiasm in a world of images which their imagination summons or creates; and love of reading is little else than passion for this same image-world. Before our pupils can feel this passion they must know that world.

The third address was presented by Professor John M. Tyler, of Amherst college, on